

## Section 1—INTRODUCTION

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Section 1, pages 10 to 64 contains lead sheets of all the songs transcribed exactly from Del Leppard's two million-selling albums, **High 'n' Dry** and **Pyromania**. Singers will find the vocal lines transcribed at actual pitch, note-for-note; careful listening to the records will help you attain a correct interpretation. Rhythm guitarists proceed as follows: First, familiarize yourself with the chord diagrams under the title of each song. In cases where two different forms of the same chord are used, a small Roman numeral is added to the symbol. This indicates the position in which the alternate form is played. See for example, *Rock Of Ages* (p. 54): The first G5 chord is played open, the alternate form, labelled G5<sup>1</sup> is played in the 3rd position. Other unusual chords include "5" chords, such as D5; This means a major chord with the 3rd omitted, that is, an open 5th (D and A). The symbol D/C means a D major chord with a C in the bass. D-6 means D with a lowered 6th (the note Bb). D4 is the same as D suspended 4th. D7 is a 3 part chord consisting of D, G, and A. C-5 is a C major triad with a lowered 5th (C, E, Gb).

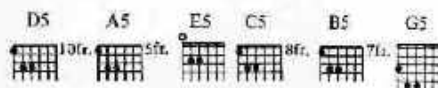
After reviewing all the chords, look over the licks, runs, and fills. These are identified with boxed letters such as **A**, **B**, **C** etc. Look them up in Section 2 where they are fully explained and notated.

Once you have a good grasp of the chords, licks, and breaks, you can play along with the record and capture the exciting sounds of Del Leppard.

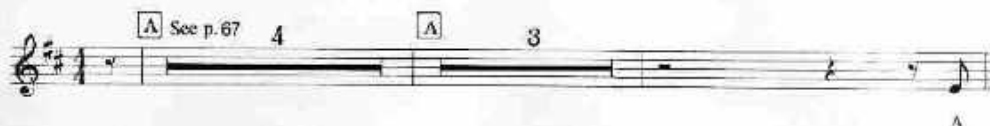


# HIGH 'N' DRY (SATURDAY NIGHT)

Words and Music by  
Steve Clark, Rick Savage  
and Joe Elliott



Moderately (♩ = about 108)



(Sat - ur - day night) High — and dry — (Sat -

**B** ur - day night) I'm high — (Sat - ur - day night) High —

— and dry — *To Coda* **A** I feel bad,

I feel mean, I'm up and down and in — be - tween —

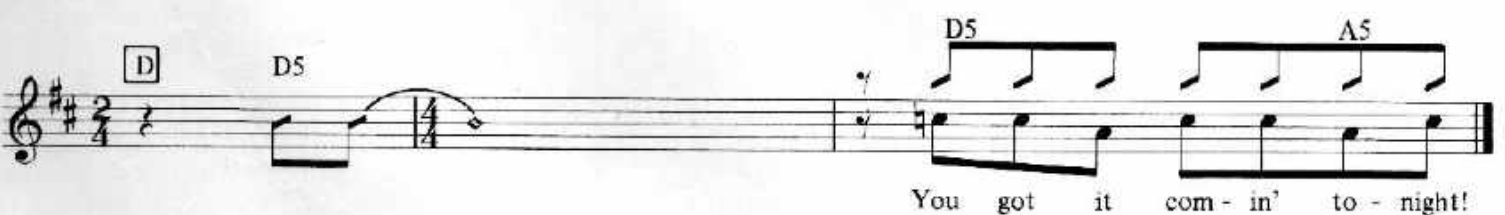
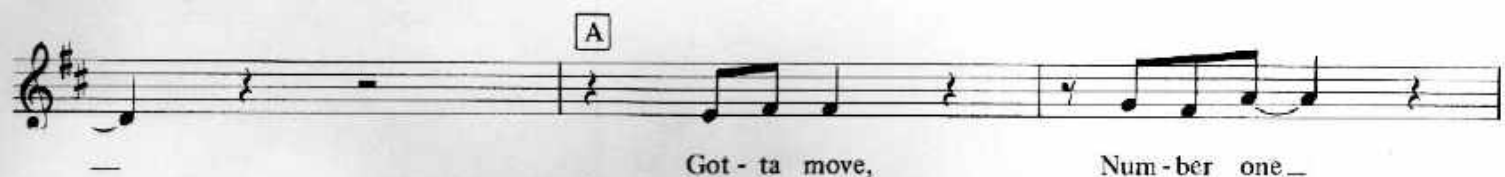
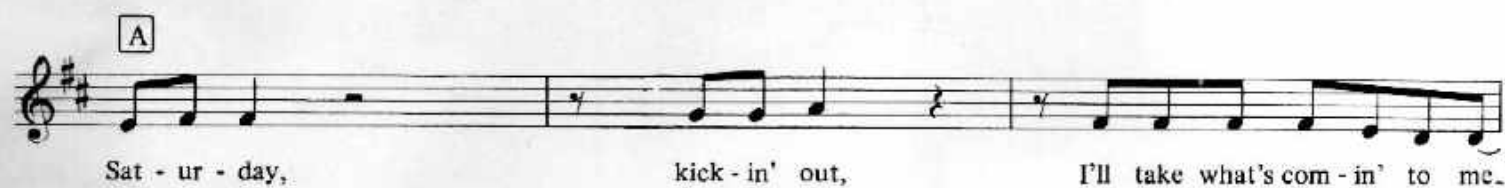
**A** On the bot - tle I'm on the line, — I'm up and feel - in' fine — Oh *D.S. al Coda*

*Coda* **G** **E5** **A5** **Solo C**

**E5** **A5** **E5** **A5**

**E5** **A5** **E5** **A5**

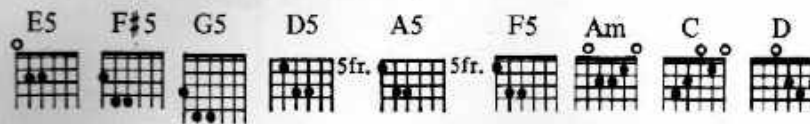
**E5** **A5** **E5** **A5**





# ANOTHER HIT AND RUN

Words and Music by  
Rick Savage and Joe Elliott



Moderate 4 (♩ = 126 - 132)

**[A]** See p.70      3      **[B]**      9

**[C]**      4      4 times **[D]**      4      **[D]**      4

**[D]**

Un - i - on Jack is back with a hole in his head;

**[D]**

He's get - tin' bad - ly burned ev - 'ry time

**[D]**

He's laugh - in' at me and danc - in' on my sneak -  
Bull - dog's lost his bite and his breath has gone

**[D]**

ers bad And his six - ties songs are blow -  
Now the whole damn world is real -

**E5**

in' up my speak - ers I say:  
ly laugh - in' mad

**F#5 G5 D5 A5 (A5) D5 A5**

You got no re - spect, re - spect for au - thor - i - ty

E5 F#5 G5 D5 A5

You just plan your dirt - y tricks \_ and

D5 F5

then come cry - in' to me Hit and run, \_

[D]

Hit and run, \_ Hit and run, \_

[D]

an - oth - er hit and run! \_

1 E5 G5

[E]

A5 [F] 4

Am C

[G] solo

D

[F] 3 1

Oh \_ Bring it

**C**  
 down \_\_\_\_\_ Oh, you bring it down\_

**C**  
 \_\_\_\_\_ I said you

**C**  
 ain't got no re - spect, \_\_\_\_\_ I said you

**C**  
 ain't got no re - spect, \_\_\_\_\_ No, you

**C**  
 ain't got no re - spect, \_\_\_\_\_ And you hit\_

(A pedal)  
 me when I'm \_\_\_\_\_ down \_\_\_\_\_ Hit and run\_

**D**  
 \_\_\_\_\_ Hit and run\_ Hit and run\_

**D**  
 \_\_\_\_\_ Hit and run\_ Hit and run\_

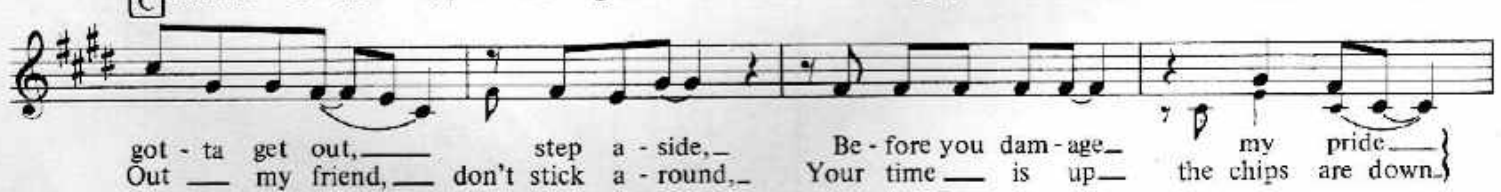
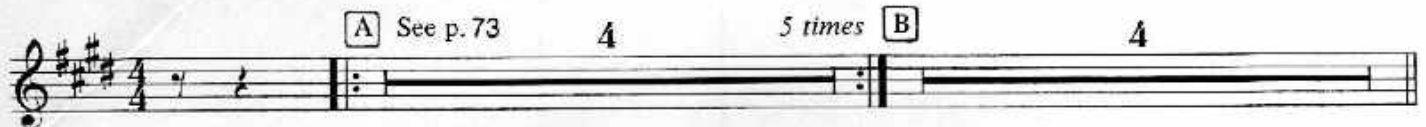
**B**  
 \_\_\_\_\_ 7 A5 Hit and run!\_

# YOU GOT ME RUNNIN'

Words and Music by  
Steve Clark, Pete Willis  
and Joe Elliott



Moderate hard rock (♩ = about 128)





yes - ter - day \_\_\_\_\_ C#5 B5 ev - 'ry - thing seemed O. \_\_\_\_\_ K., \_\_\_\_\_

A5 D5 A5 B5  
Yeah, you'd bet - ter run and hide a - way, Oh, you'd bet - ter

1. B5 C#5 2. B5 C#5  
hide! \_\_\_\_\_

A  
You've got me run - nin' (You've got me run - nin' \_\_\_\_\_) You've got me run - nin' (You've

B  
got me run - nin' \_\_\_\_\_) You've got me run - nin' (You've got me run - nin' \_\_\_\_\_)

C#5  
You've got me run - nin' run - nin' \_\_\_\_\_ Solo [F] begins here run - nin' \_\_\_\_\_

E5 C#5

E5 C#5

E5 C#5

E5 B5

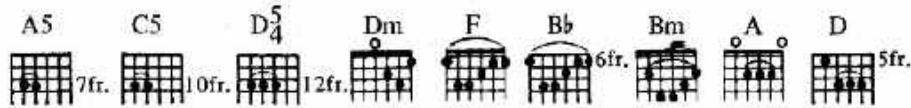
\_\_\_\_\_ % \_\_\_\_\_ % \_\_\_\_\_ %



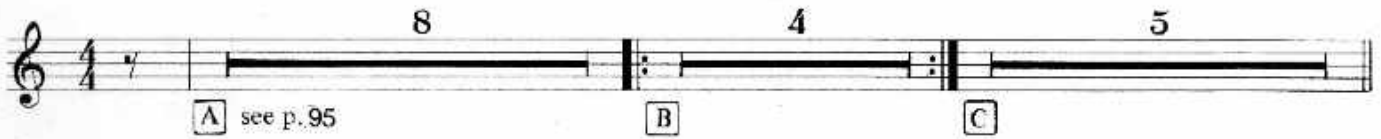
E5 C#5 B5  
 Oh, no, no, nev - er thought I'd feel so low!  
 A5 D5 A5 B5  
 You got me run - nin', you got me run - nin', but I ain't gon - na hide...  
 E5  
 And yes - ter - day  
 C#5 B5 A5  
 ev - 'ry - thing seemed O. K., Yeah, you'd bet - ter run and  
 D5 A5 B5  
 hide a - way, Oh, you'd bet - ter hide!  
 B5 C#5 [A]  
 You've got me run - nin' (You've got me run - nin')  
 [B]  
 You've got me run - nin' (You've got me run - nin') You've got me run - nin' (You've  
 got me run - nin') You've got me run - nin' (You've got me run - nin')  
 [A]  
 Get out! (You've got me run - nin') Just can't live no more (You've  
 [G]  
 got me run - nin') Get out the door! (You've  
 E5  
 got me run - nin') You've got me run - nin'!

# LET IT GO

Words and Music by  
Pete Willis, Steve Clark  
and Joe Elliott



Moderately (♩ = about 126)



**D**

go \_\_\_\_\_ Let it

**E**

go \_\_\_\_\_

**F** **F** *4* *4* **Dm** *Half time feel* **F** **Bb**

Cool wom - an — Cool eyes —

**Dm** **F** **Bb** **Dm**

You got me Hyp - no - tized — Slow down —

**F** **Bb** **Dm** **F** **Bb**

Hold on — You're too fast Too strong —

**F** *Normal feel*

I need a wom - an — A wom - an to love —

**F**

One good wom - an — And you've

**G** *8*

got what I want, — what I want!

**Bm** **A** *2* *2* **Bm** **D**

Solo **H**

A5 *Sva higher than true pitch* D<sup>5</sup><sub>4</sub>

Slow down, hold on, you're much too fast You're much too

D A5 C5 D<sup>5</sup><sub>4</sub>

strong, — Take it slow, make it last, take it eas - y, not too fast...

D A5 *at pitch*

Don't let go — No! Rock stead - y

C5 D<sup>5</sup><sub>4</sub>

But still shak - in' I'm read - y For the tak - in' —

A5 C5 D<sup>5</sup><sub>4</sub>

So make your move Yeah make me And get read - y for The big "C"

G

Let it rock Let it roll Let it go

1.

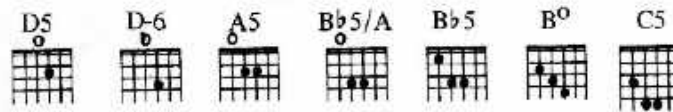
Let it rock Let it roll Let it go

2.

Let it go

# MIRROR MIRROR (LOOK INTO MY EYES)

Words and Music by  
Steve Clark and Joe Elliott



Not fast (♩ = 100)

4 4 D5

[A] see p.76 [A] Mir - ror mir - ror, just

D-6 D5 D-6 D5

watch - ing with your eye of glass, You're just a for - tune wheel with

D-6 D5 D-6 [A]

some - thing that I wan - na ask Mir - ror mir - ror, got my

[A]

fate ly - ing in your hands, You're the fool,

you're the jug - gler, hang - man and lov - er, You're not like no oth - er

[B] [B]

(Take a look in - to my eyes) Tell me what you see (Take a look in - to my eyes)

[B]

Tell me is it true? (Take a look in - to my eyes) Oh, when I look at

[B] [A]

you (Take a look in - to my eyes) Tell me is it me

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is it real - ly me? D5  
 Mir - ror mir - ror, got - ta

know just what you see D-6 D5 D-6 D5  
 My crys - tal ball, you're look - ing

so sly and so sleaz - y D-6 D5 D-6 [A]  
 Mir - ror mir - ror, hang - ing

there with a crack in your eye

[A] You make me stum - ble, make me blind time af - ter time and

[B] line by line (Take a look in - to my eyes) Tell me what you

[B] see (Take a look in - to my eyes) Tell me is it true? (Take a look in - to my eyes)

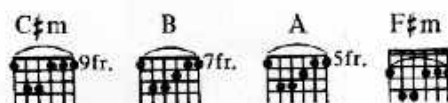
[B] Oh, when I look at you (Take a look in - to my eyes) Tell me is it

[A] me? A5 Bb5/A A5  
[C] solo

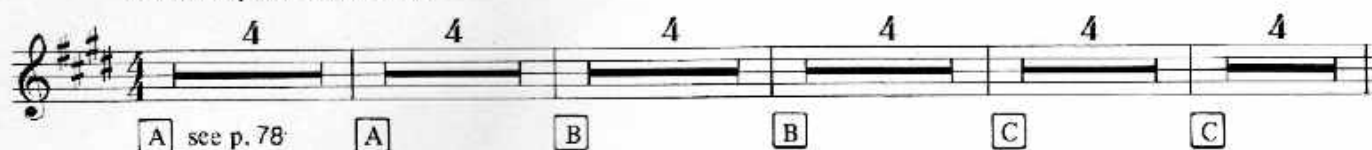
A5 Bb5/A A5 A5 Bb5/A A5 D5  
 Bb5 B<sup>0</sup> C5  
 C5 D5 D5  
 You're the  
 fool, you're the jug - gler, — Hang - man and lov - er, You're like —  
 no oth - er so, (Take a look in - to my eyes) Tell — me what you  
 see (Take a look in - to my eyes) Tell — me is it true? (Take a look in - to my eyes)  
 Oh, just could-n't last (Take a look in - to my eyes) gonna have to smash the  
 glass. —  
 (Take a look in - to my eyes) (ad libs) 7 times (B) Take a look in - to my eyes,  
 tell — me is it me? —

# LADY STRANGE

Words and Music by  
Pete Willis, Steve Clark,  
Rick Allen and Joe Elliott



Moderately (♩ = about 120)



**B**



You know I nev - er play — that hard — to please. —

**B**



I've been there man - y times — be - fore. — I've walked, this sa - cred ground. —

**D**



But this time you got — me on — my knees. — you got me! —

**C**



La - dy Strange, — La - dy Strange, — I want — you;

**C**



La - dy Strange, — La - dy Strange, — I need — you.

**C**



La - dy Strange, — La - dy strange, — I want — you;

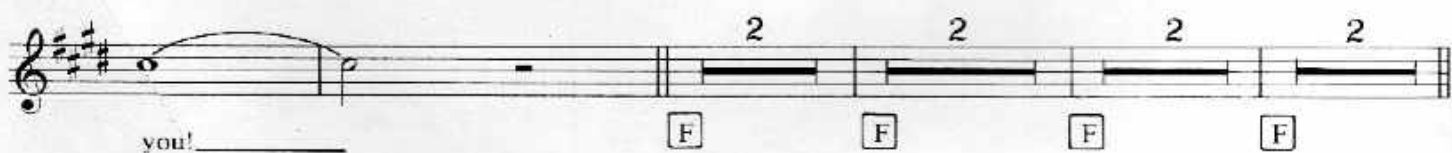
To Coda

**E**



La - dy Strange — La - dy Strange, — I want — you; I need

you! —



**F** **F** **F** **F**

**C#m** **B** **A** **F#m**



Solo **G**

**C#m** **B** **A** **F#m**



C#m B A F#m

Solo [H]

C#m B A F#m

[I] 4 [I] [I]

Tak - in' love from you's.

— like tak - ing can - dy from a ba - by, But

[I]

La - dy Strange, there is no strang - er la - dy! —

[B]

Just you and me, — we make love, — good love;

*D.S. al Coda*

[D]

You let me know what lov - in' real - ly means, — What it means!

Coda [C]

La - dy Strange — La - dy Strange, — I need you, —

[A]

I need you, I want you,

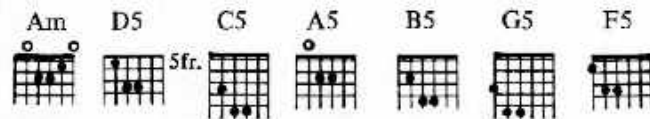
[J]

Yeah! —

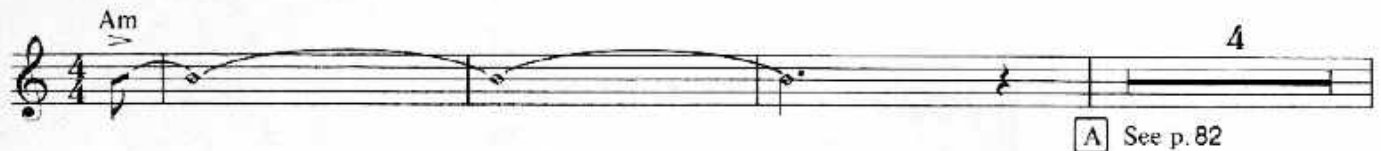


# ON THROUGH THE NIGHT

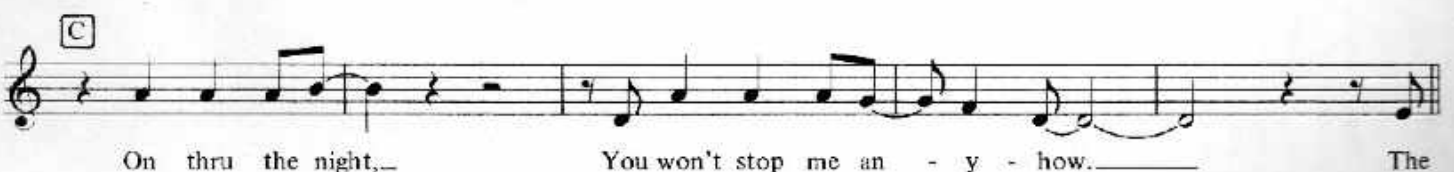
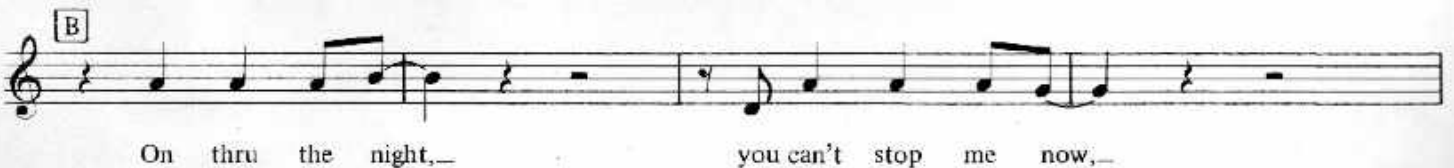
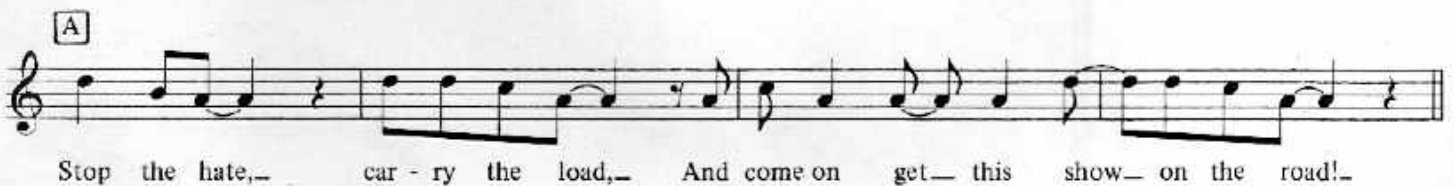
Words and Music by  
Rick Savage, Steve Clark  
and Joe Elliott



Brisk 4 (♩ = 132)



The



**A**

stakes are high, get tin' high - er, I'm flat on my face... and you call me a li - ar. I'm

**A**

watch-in' you; you're watch-in' me; You're watch-in' ev - 'ry move that I can't see. My

**A**

rep - u - ta - tion's still at stake, Why play it safe for safe - ty's sake? You

**A**

read those lines of prom - is - es, But in vain a - gain and a - gain.

**B**

On thru the night, you won't stop me now.

**C**

On thru the night, you won't stop me an -

**D**

- y - how. not an - y - how.

**E**

All you wan - na hear

**1**

is the au - di - ence ap - plause;

**E**

You can't get on stage for a contract clause.

**E**

And the road a head seems a little rough, You

**E**

wan - na know my feel - ings? I'd say that's tough, that's tough!

**D5** **C5**

**D5** **C5**

*sim.*

**D5** **C5**

**D5** **C5**

**A5** **D5** **C5** **D5** **B5** **D5** **D5** **G5**

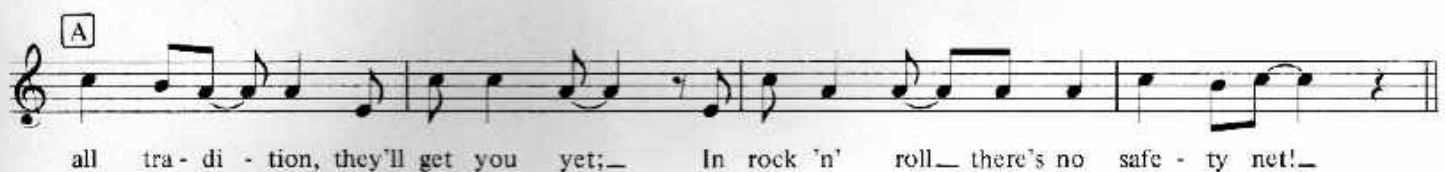
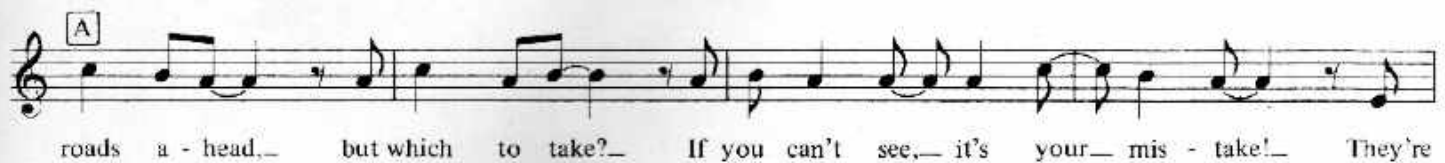
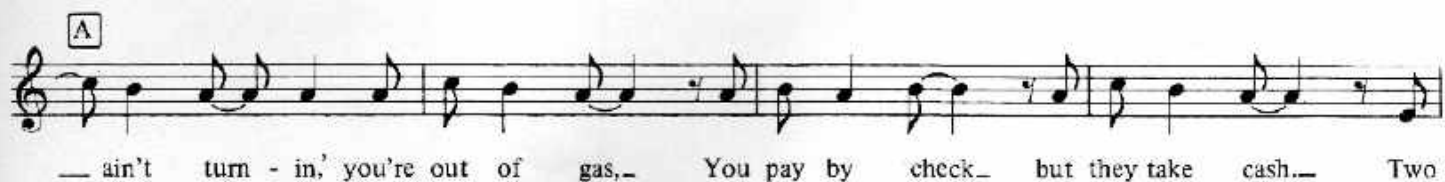
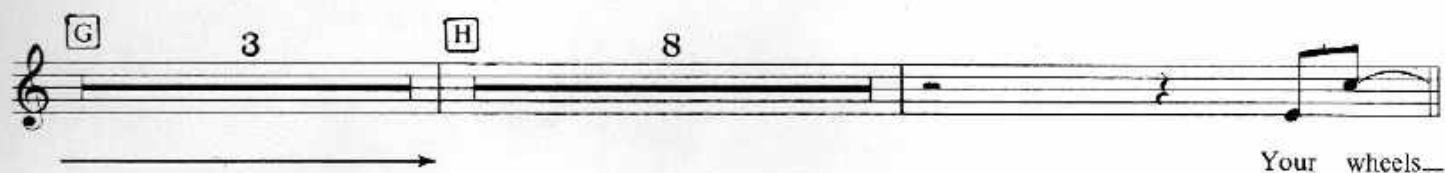
**F5** **A5** **D5** **C5** **D5** **B5** **D5** **D5** **G5** **F5**

**A** begins here

Rhythm guitar

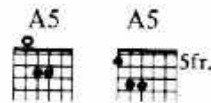
**A** 4 **A** 4 **A** 4

**F** Solo guitar



# NO NO NO

Words and Music by  
Rick Savage, Pete Willis  
and Joe Elliott



Hard rock (♩ = 152 - 160)

1 4 3x 3

[A] sec p. 86 [B] [C]

She was a

A5 N.C.

fox - y rock - er, rox - y roll - er, un - chained sex ma - chine,

[A] [C] 3 A5 N.C.

— yeah! Slip - pin', slid - in', e -

[A]

lec - tric glid - in', and boy, she — was mean! —

[B]

— I — said mean! — High —

[D]

— price deal - er, sip - pin' her te - qui - la, com - in' on pret - ty strong. —

[E]

— Real — love steal - er, reb - el rous - in' squeal - er

She said, "Go!" But I — said, "No!"





And

[F]



I kept say - in' no, —

no no no — no no!

And

2nd time

To Coda

[G]

[F]



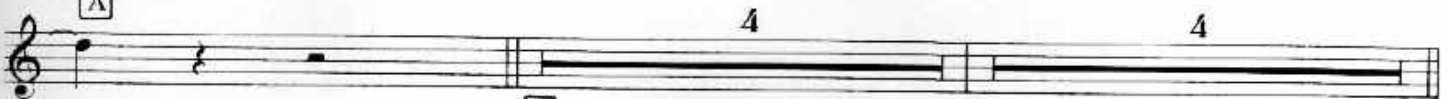
I kept say - in' no, —

no no no — no no!

[A]

4

4



[B]

[C]

A5

N.C.



Wait - ing at the back door, could - n't take it an - y - more,

did - n't know

[A]

[C]

2



where she'd been, —

She

A5

N.C.

[A]



looked pret - ty neat, turn - in' on the heat, and on - ly

se - se - sev - en - teen, —

[B]



sev - en - teen! —

Wind -

[D]



- in' her up, bring - in' her down, she want - ed it just the same! —

Said,

[E]



"Stick a - round." That's when I found I had on - ly my - self, —

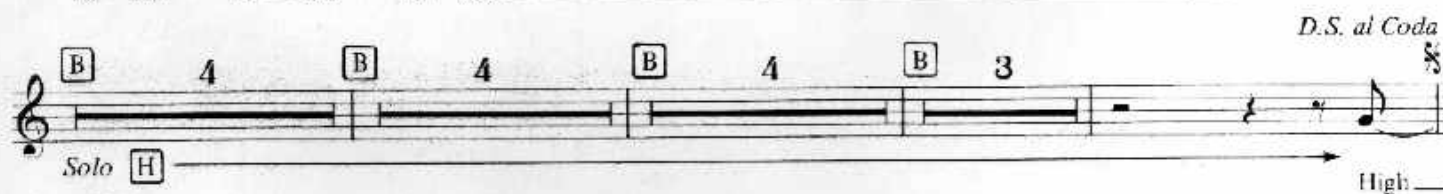
my - self — to blame! —

[F]  And

[F]  I kept say - in' no, — no no no — no no!

 — And I kept say - in' no, — <sup>2nd time</sup> [G] [F]

 no no no — no no no! <sup>A5</sup>

 Solo [B] 4 [B] 4 [B] 4 [B] 3 *D.S. al Coda* § High —

Coda



 no no no — no no!

[F]  I kept say - in' no, — no no no — no no! No no

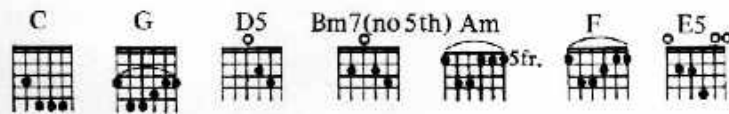
[I]  no no no I said

[I]  no no no I said

[J]  no no No! No! No! No! <sup>A5 N.C.</sup> <sup>11 times</sup>

# BRINGIN' ON THE HEARTBREAK

Words and Music by  
Steve Clark, Pete Willis  
and Joe Elliott



Slowly (♩ = about 63)



[B]

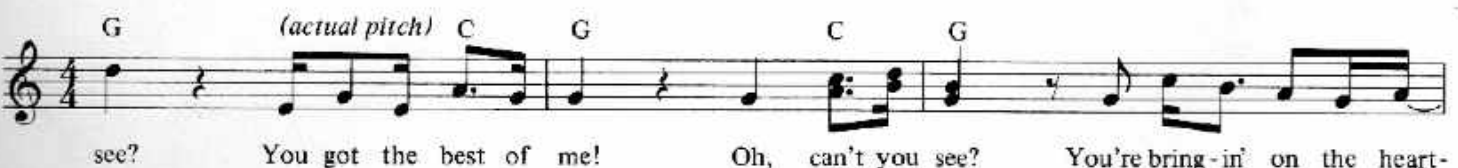
*Sva higher than actual pitch*



[B]



[B]



G Am F G

— You're bring-in' on the heart - break, — Bring-in' on the heart-

Am F G [B] 2

ache! — Can't you see? Oh —

(Sva) [B]

You're such a se - cret, — mist - y eyed and sha - dy, — La - dy, how you

[B]

hold the key! You're like a can - dle, — your flame is slow - ly

fad - ing, — Burn-in' out and burn - in' me — Can't you see? Just try'n to say to

C G D5 Bm7(no 5th) C G C

you: You're bring-in' on the heart - ache, — tak - in' all the best of me Oh, can't you

G (actual pitch) C G C G

see? You got the best of me! Oh, can't you see? You're bring-in' on the heart-

Am F G Am F

break, — Bring-in' on the heart - ache, —

G Am F G

— You're bring-in' on the heart - break, — Bring-in' on the heart-

ache! \_\_\_\_\_ Can't you see? \_\_\_\_\_ Can't you see? No! \_\_\_\_\_

No! \_\_\_\_\_ No! \_\_\_\_\_ Solo C

You got the

best of me, Oh, can't you see? You got the best of me! Oh, can't you

see? You're bring-in' on the heart - break, \_\_\_\_\_ Bring-in' on the heart-

ache, \_\_\_\_\_ You're bring-in' on the heart - break, \_\_\_\_\_

Bring-in' on the heart - ache, \_\_\_\_\_ You're bring-in' on the heart-

break, \_\_\_\_\_ Bring-in' on the heart - ache, \_\_\_\_\_

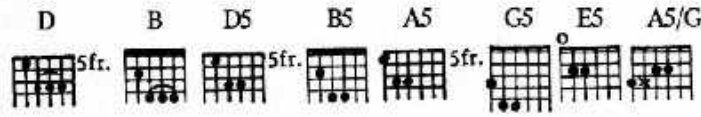
You're bring-in' on the heart - break \_\_\_\_\_

*Attacca*  
(go directly to  
"Switch 625")



**ROCK! ROCK!  
(TILL YOU DROP)**

Words and Music by  
Steve Clark, Rick Savage,  
Robert John Lange and Joe Elliott



Moderately (♩ = about 118)

An - y - thing goes! B A5 G5 A5  
 Wom - en to the left, wom-  
 en to the right, B  
 There - to en - ter - tain and take - you thru the night So  
 grab a lit - tle heat and come - a - long with me 'Cause your mom - ma don't mind what your  
 mom - ma don't see C E5 An - y - thing goes! An - y - thing goes!  
B A5 G5 A5 G5 A5 G5 A5 G5 A5  
 Rock! Rock! till you drop, Rock! Rock! nev - er stop  
B G5 A5 G5 A5 B  
 Rock! Rock! till you drop, Rock! Rock! to the top - Rid -  
 ing in - to dan - ger, laugh - ing all the way, Fast, - free, and eas - y, Liv -  
 in' for to - day B G5 A5 G5 A5 G5 A5  
 Got - a lip ser - vice, get - it while you can, - Hot -  
 - sweat 'n' ner - vous, love - on de - mand - C E5 An - y - thing goes!  
 An - y - thing goes!

[B] A5 G5 A5 G5 A5 G5 A5

Rock! Rock! till you drop, Rock! Rock! nev - er stop,

G5 A5 [B] G5 A5 D5 G5 A5 E5

Rock! Rock! till you drop, Rock! Rock! to the top— [D]

D5 A5 G5 D5 E5 D5 A5 G5 D5 A5

[B]

A5 G5 A5

Rock! Rock! till you drop, Rock! Rock! nev - er stop,

E5 [E] A5

[C] Rock! Rock! give — it to — me, it's

[E] A5/G

what I got Go - in' thru — me, don't ev - er stop Do —

A5

— it to — me, yeah, Rock! — Rock! You real - ly move — me —

E5 D5 A5 G5 D5 E5 2 2 2

[D] [D] [D] [D]

[B] A5 G5 A5 G5 A5 G5 A5 G5 A5

Rock! Rock! till you drop, Rock! Rock! nev - er stop,

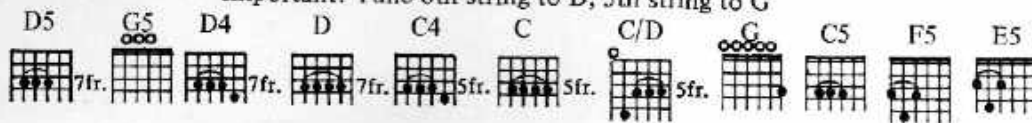
[B] G5 A5 G5 A5 G5 A5 Repeat and fade

Rock! Rock! till you drop, You got - ta rock un - til you drop all the time — right to the top

# ACTION! NOT WORDS

Words and Music by  
Robert John Lange, Steve Clark  
and Joe Elliott

Important: Tune 6th string to D; 5th string to G



Moderate hard rock (♩ = about 108)



I'm sick and tired of the damn\_\_ T\_\_ V\_\_,\_\_ I'm gon-na make my own\_\_



\_\_ mov - ie \_\_ I wan-na star in a late\_\_ night show\_\_



And all I need is my vid - e - o\_\_ Shock me!



Make it e - lec - tric,\_\_ Shock me! Make it last\_\_



Cur-tain up,\_\_ let the cam - 'ra roll\_\_ It's au - to - mat - ic, it's in -



con - trol\_\_ Got no script, ba - by, ain't\_\_ no lines,\_\_



Just me and you and a real — good time — Shock me!



Make it e - lec - tric, Shock me! Make it last, —



Shock me! Gim - me thun - der and light - ning, — Shock me! Oh babe, I



need it fast, — 'Cause all I need is some ac - tion, — ac -



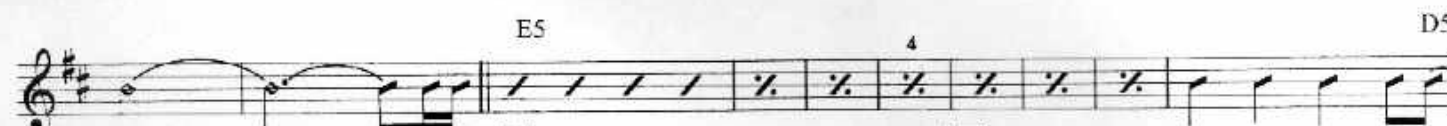
tion, — ac - tion, not words! Gim - me ac - tion, — ac -



tion, — ac - tion, not words! C'mon



shock me



Let the cam'ras roll! **B**

**B**

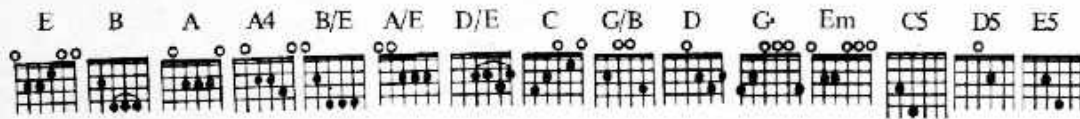




D D4 D C4 C  
 I'll be the he-ro, — you be the star, With your wine — and your cav-  
 D4 D D4 D C4  
 i - ar — No au-di-tion, — a star - ring role, —  
 C D  
 I'll be your Bo-gart and you'll — be Mon-roe, — Yeah! Shock me!  
 C/D D C/D G D  
 Make it e - lec - tric, — Shock me! Bump and grind, —  
 C/D D  
 Shock me! Make a night to re-mem - ber — Shock me! Do it  
 C/G G D N.C. G D(hold)  
 one more time, — So cut me in on the... Ac -  
 G5  
 tion!  
 D5 G5 D5 F5 C5 F5 C5 F5 E5 G5  
 Lights! Cam'ra! Sound! I need ac - tion! Ac -  
 D5 G5 D5 F5 C5 F5 C5 F5 E5 G5  
 tion, ac - tion, — ac - tion, not words! Gim-me ac -  
 D5 G5 D5 F5 C5 F5 C5 F5 E5 G5  
 tion, — ac - tion, — ac - tion, not words! Ac -  
 A 3 A 4 D5  
 tion — Ac-tion!

# PHOTOGRAPH

Words and Music by  
Steve Clark, Pete Willis,  
Rick Savage, Joe Elliott  
and Robert John Lange



Moderate steady 4 (♩ = about 90)

**[A]** E B A A4 E B A A4

**[A]** See p.100

**[B]** E B A A4 E B A A4

I'm out - ta

**[B]** E B A A4 E B

luck, lover out - ta love — Got - ta pho - to - graph — pic - ture of —  
if you were there, Put your hurt on me — if you dare.

**[A]** A4 **[C]** E B A A4

Pas - sion kill - er, you're too much — You're the on -  
Such a wom - an, you got style — You make

**[B]** E B A E **[B] + [D]** E B/E

ly, one — I wan - na touch I see your face — ev - 'ry time —  
ev - 'ry man feel like a child You got some — kind - a hold —

**[A/E]** **[D/E]** **[B] + [D]** E B/E A/E D/E

I — dream — On ev - 'ry page — ev - 'ry mag - a - zine — } So wild —  
on — me, — You're all wrapped up — in — mys - ter - y — }

**[B] + [D]** E B/E A/E D/E **[E]** E B A

— so free, — so far — from me, — You're all — I want, — my fan -

**[F]** C G/B D

ta - sy Oh, look what you've

A D A G A G/B C G/B D

done to this rock 'n' roll clown— Oh, ——— look what you've

A D A G A G/B C D Em

done Pho - to - graph, — I don't want your —

G/B C Em D A G/B C

pho - to - graph, — I don't need your — pho - to - graph, —

D Em 3rd time to Coda G/B C

All I've got — is a pho - to - graph, — But it's not e - nough!

C 2. G/B C

I'd be your — to - graph, —

Em D 3 A E B A A4 E B A A4

You've gone straight to my head —

A E B A A4 2

B E B A A4 2

B E B A A4 2 D.S. al Coda

Coda

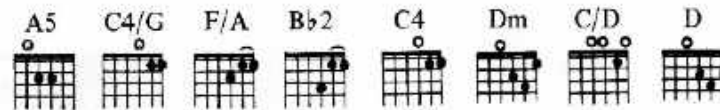
G/B C N.C. C5 D5 E5

to - graph, — I wan - na touch you!

G G/B C D Em G/B C Em D Repeat and fade

# STAGEFRIGHT

Words and Music by  
Rick Savage, Joe Elliott  
and Robert John Lange



Moderately bright 4 (♩ = 144 - 152)

A5



I said, wel - come to my show!



It's just you and me, - babe, -

We got the whole damn night to go -



A see p.102

You're hold - ing out - on me -  
You come on like - a la - dy  
You're go - ing for - my head, -



while I'm on - fire -  
dressed to - kill -  
you're go - ing - down -

If you - can't stand - the heat -  
Nev - er thought you could - be caught, -  
Get - tin' good at be - ing bad, -



then you should - try -  
but you - will -  
you're hang - in' - 'round -

Vic - tim of - my vic - es,  
A lit - tle un - der - stand - ing,  
A fun - in - spired - a - sy - lum,



you know - you are -  
a lit - tle - love -  
toys for - the boys -

You skate on ice - to par - a - dise, -  
A head - line act - a - round - the back - Is  
Love on the rocks, for - get - me - nots, - You

3rd time

C4/G

F/A



Stair - way to - the stars -  
what I'm think - ing of -  
got no - choice -

Stage - fright, - all night, -

Bb2 C4/G F/A

Won't you\_ let go?\_ All night,\_ stage fright,\_

Bb2 C4 C4/G F/A

On with\_ the show!\_ Stage - fright,\_ all night,\_ Your

Bb2 C4 C4/G F/A

dreams starts\_ to - day\_ All night,\_ stage - fright\_ Is

Bb2 C4 To Coda Dm C/D

on - ly\_ a heart - beat a - way Solo **B** begins here

Dm C/D Dm C/D Dm C/D Bb

C4/G F/A Bb2 C4

(End **B**)

*D.S. al Coda*

8 A5 4 8

**C**

Coda

D

(way)\_

C4/G

F/A

Stage - fright,\_

all night,\_

Bb2 C4 C4/G F/A

Won't you\_ let go?\_ All night,\_ stage - fright,\_

Bb2 C4 Dm

On with\_ the show!\_



# TOO LATE FOR LOVE

Words and Music by  
Steve Clark, Robert John Lange,  
Pete Willis, Rick Savage  
and Joe Elliott



Moderately slow (♩ = about 82)



[A] see p.104

Some-where in the dis - tance I hear the bells — ring  
Stand - ing by the trap - door, a - ware of me — and you, The



Dark - ness set - tles on — the town — as the chil - dren start to sing — The  
act - or and the clown, — they're wait - ing for their cue — And there's a



la - dy a - cross the street, — she's 'she shuts out the night —  
la - dy o - ver there, — she's act - ing pret - ty cool, —

A  
But  
To Coda



cast of thou - sands wait - ing as she turns out the light — But it's  
when it comes to play - in' life, she al - ways plays the fool — But it's



too late, too late, too late, too late — for love —



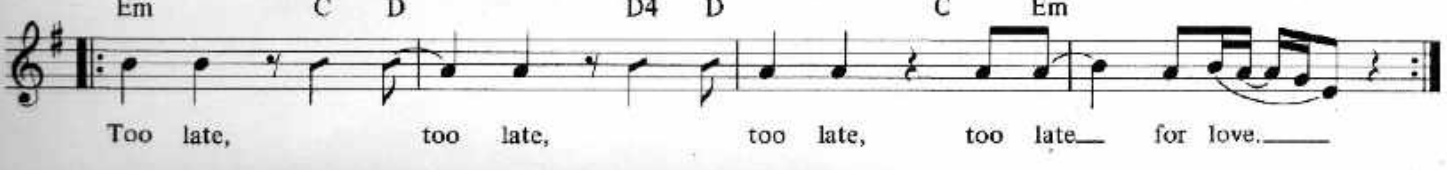
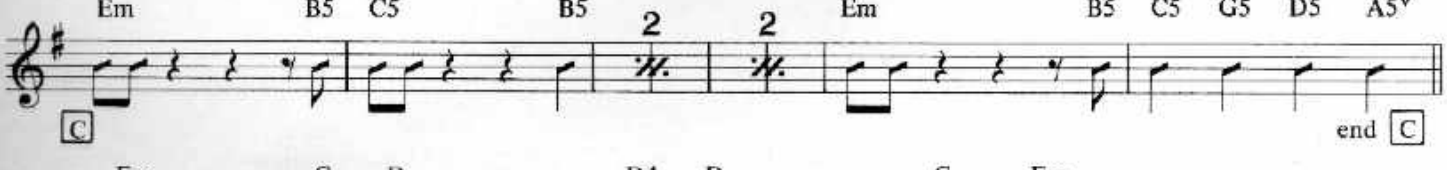
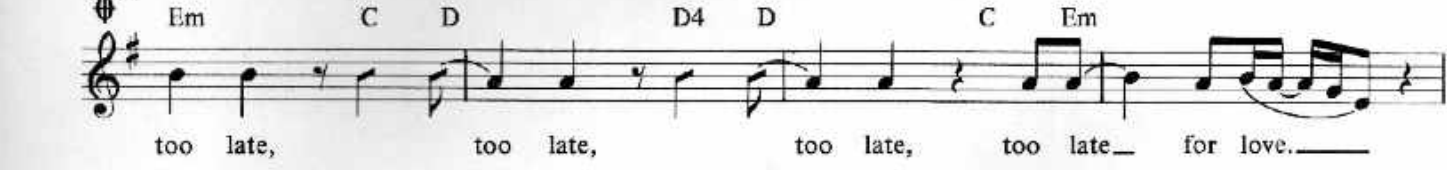
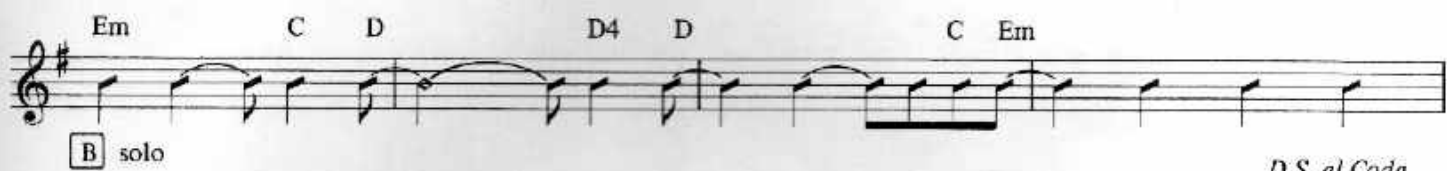
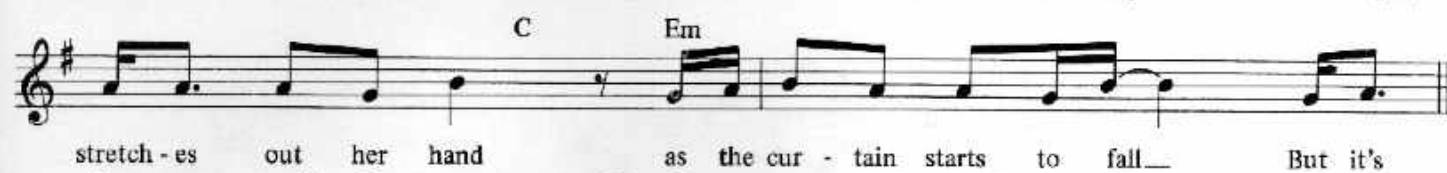
Too late, too late, too late, too — late. — \*



Lon - don boys are gaz - ing as the girls go hand in hand — With a

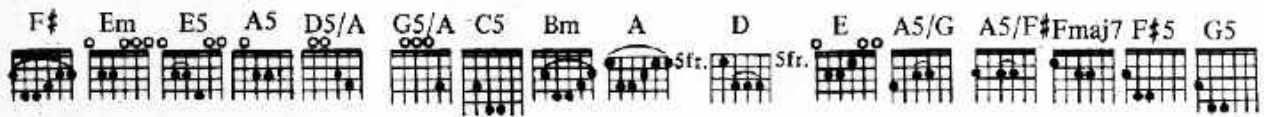


pock - et full of in - no - cence — their en - trance is grand — The



# DIE HARD THE HUNTER

Words and Music by  
Robert John Lange, Steve Clark,  
Rick Savage and Joe Elliott



Moderately (♩ = 104)

[A] see p.91 [A] Let's wel - come home the sol - dier boy\_ (from

far a - way, far a - way) No an - gel of mer - cy, just a

need to des - troy\_ (Fire a - way, fire a - way)

[A] (bass on B) [A] (bass on A)

Let's toast the he - ro with blood in his eyes, The scars on his

mind took so man - y lives\_ Die hard the hun - ter\_

[B] [B]

[C] [C]

Wel - come home, sol - dier boy\_, Put down your pis - tol, yeah!

[C]

put down your toy\_ Yeah, they can take your gun a - way from\_ you\_

**C**

But nev - er take a - way your at - ti - tude —

**E5**

They can't do that, — Oh no no, They can't do that —

**C** **C**

You got no en - e - my, — no front — line — The on - ly bat - tle's in the  
Back in the cit - y he's a man on the loose — He is the sha - dow that's a -

**C**

back of your mind — You don't know how to change from bad to — good —  
fol - low - ing you — He takes no pris - ners when he's hunt - ing for game —

**C** **E5**

You brought the war to your neigh - bor - hood — you can't do that, —  
He's got a bul - let and it car - ries your name —

— Oh no no, — you can't do that —

**A5** **D5/A** **G5/A**

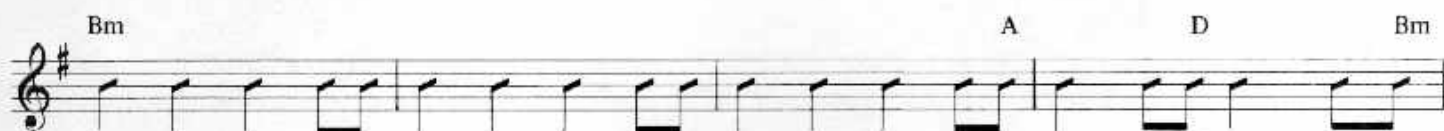
(Die — hard) You're caught in a trap — (Hun - ter) There's

**C5** **A5** **D5/A** **G5/A**

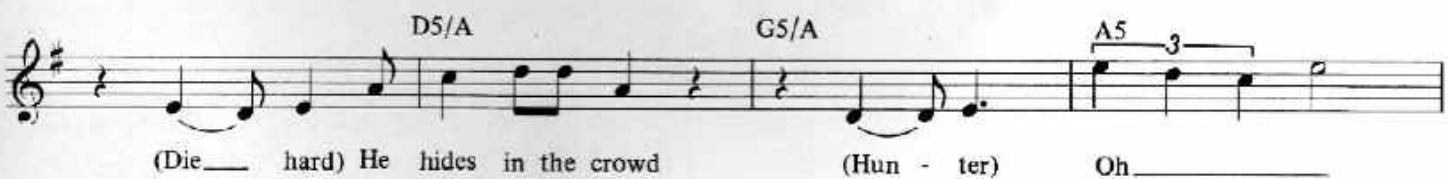
no look - in' back — (Die — hard) He's lost in the crowd (Hun - ter)

**A5** **1. C** **C** **2** **C** **2** **C** **2**

Oh — Die hard and proud —



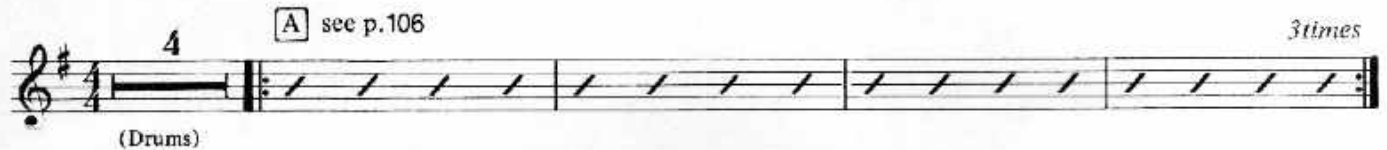
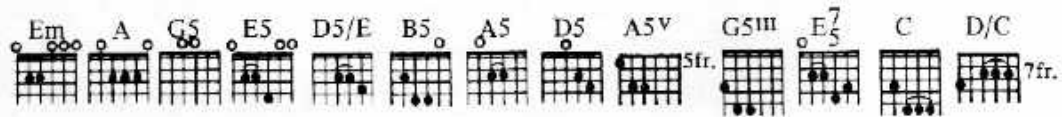




# ROCK OF AGES

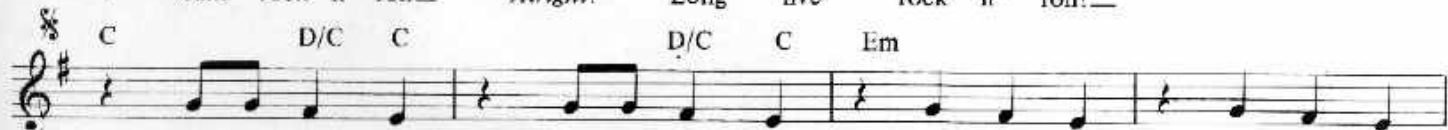
Words and Music by  
Steve Clark, Robert John Lange  
and Joe Elliott

Steady 4 (♩ = about 96)





I want rock 'n' roll— *Alright!* Long live rock 'n' roll!—



Rock of a - ges, Rock of a - ges, Still roll - in', keep roll - in',



Rock of a - ges, Rock of a - ges, Still roll - in', rock 'n' roll - in'.



We got the pow - er! Got the glo - ry! Just say you need it, —

*To Coda*



And if you need it say: *yeah* *Oh yeah!* *Listen to me:* I'm



burn - in', burn - in', I got the fe - ver. I know for sure



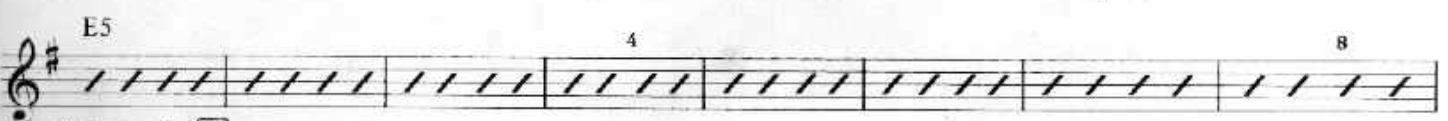
There ain't no cure, So feel it, don't fight it, Go with the flow!— Gim-me



gim - me gim - me gim - me gim - me one more for the road!— What do you want?



What do you want?— I want rock 'n' roll— *You betcha!* Long live rock 'n' roll!—



Guitar solo **B**

*D.S. al Coda*



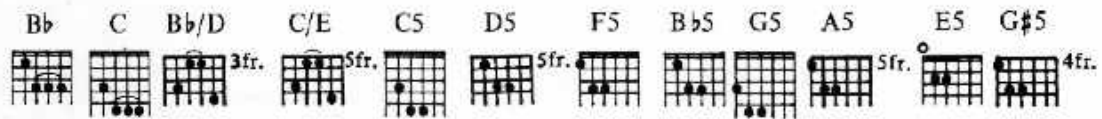
*Coda*



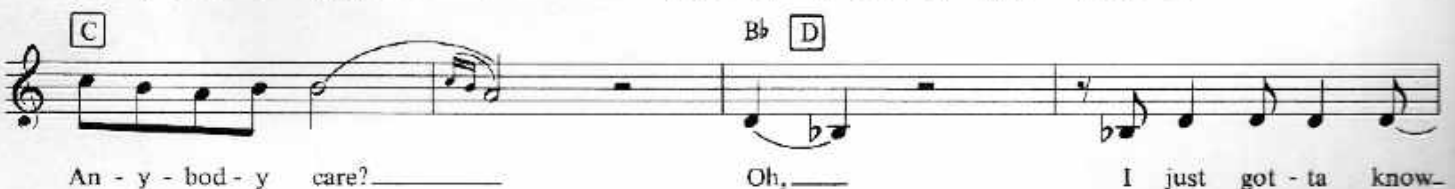
*Yeah! Say yeah! We're gonna burn  
this damn place  
down, down to  
the ground!*

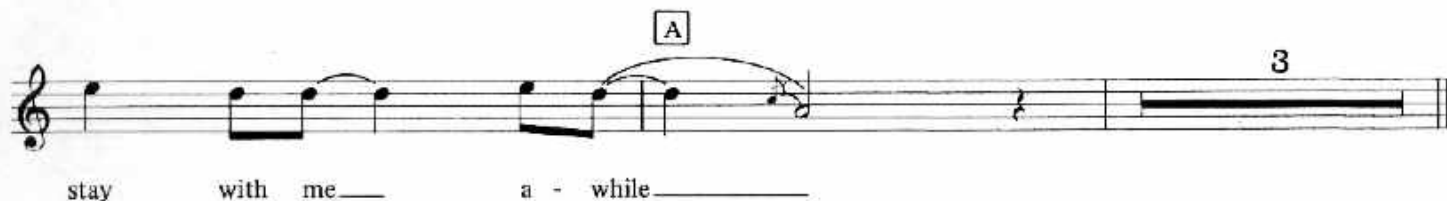
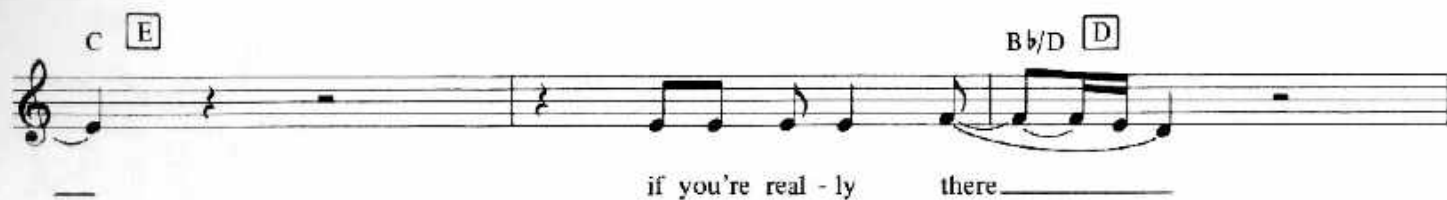
# FOOLIN'

Words and Music by  
Steve Clark, Robert John Lange  
and Joe Elliott



Moderately (♩ = about 100)





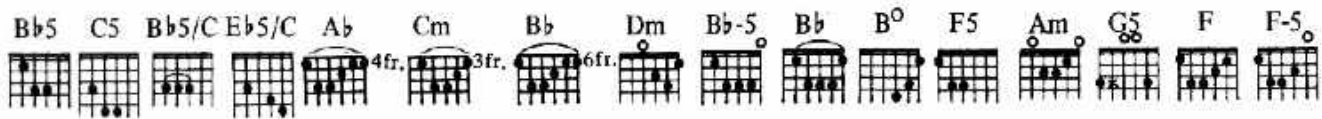


## Coda

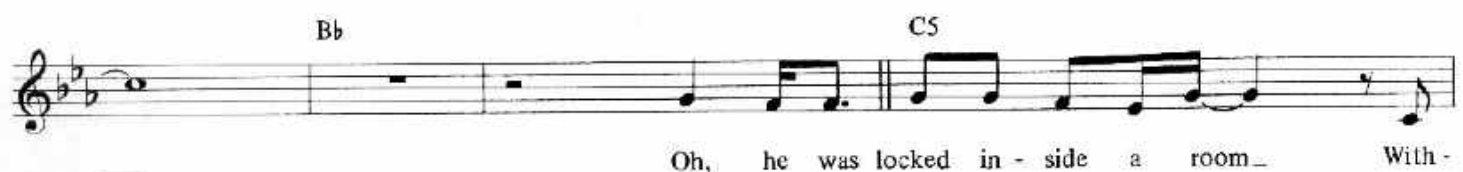
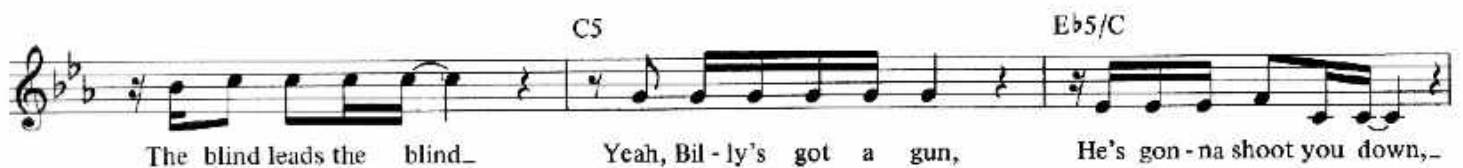
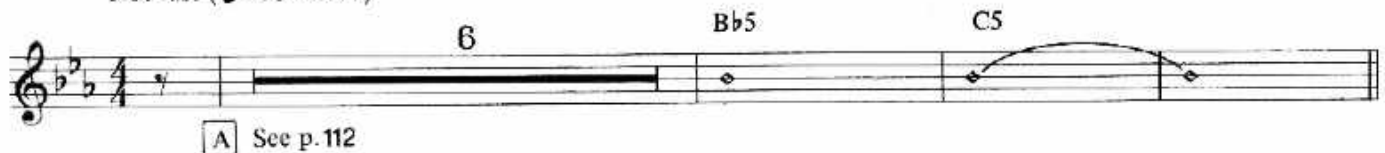
D5 C5 D5 F5 Bb5 D5 C5 D5 F5 Bb5  
 D5 C5 D5 F5 Bb5 D5 C5 D5  
 A5 C5 G5 2 2  
 A5 E5 F5 G5 G#5 A5 Bb  
 Oh, I just got - ta know.  
 C E Bb/D  
 if you're real - ly there  
 C/E C5  
 and you real - ly care. 'Cause ba - by, I'm  
 D5 C5 D5 F5 Bb5 D5 C5 D5  
 not f - f - f - fool - in', Ah, f - f - fool -  
 F5 G5 D5 C5 D5 F5 Bb5  
 in', F - f - f - fool - in',  
 D5 C5 D5 F5 G5 Repeat and fade  
 Ah f - f - fool - in' I'm

# BILLY'S GOT A GUN

Words and Music by  
Steve Clark, Rick Savage, Pete Willis,  
Joe Elliott and Robert John Lange



Not fast (♩ = about 80)



B $\flat$ /C

world of black and white\_ They were wrong and he\_ was right\_ Just

C5 E $\flat$ /C B $\flat$ /C

look-ing for a clue It's a night-mare come true He's go-in' un-der-ground\_ to

C5

track that dan-ger down\_ Oh Bil-ly,\_ Hey, why you\_ got\_ that gun?\_

A $\flat$  (at pitch) Cm

[B] Can you feel\_ it in the air?\_ There's dan-ger in the air!\_ Dan-ger,\_

A $\flat$  2

such a strange e-mo-tion,\_ [C] Can you feel\_ it in the air?\_

Dm B $\flat$ -5 B $\flat$

Nev-er give him an e-ven break, Get-tin' caught is the chance you take

B $\flat$  [F]

It could be your last mis-take, You could be so\_ help-less

Dm B $\flat$ -5 B $\flat$

as a bird with a bro-ken wing, Like a sheep in a li-on's den

B $\flat$  [G] 1 3

Gon-na fall but you won't know when Bass [E] To Coda

2 C5

[E] You hear foot-steps in the night,\_ see

B $\flat$ 5

sha-dows on the wall,\_ And the ghost-ly sound\_ of si-lence as the

F5 C5

mist be - gins\_ to fall\_ Then a scream rang out\_ like thun - der, but the

Bb5

light - ning was too\_ late As the rain came down on the crim - son ground

F5 C5

it was the hand of fate\_ And a crowd of peo - ple gath - ered 'round,\_ but

Ab (at pitch)

Bil - ly could - n't wait\_ Can you feel\_ it in the air?\_ There's dan - ger in the air!\_

Cm Ab

— Dan - ger, such a strange e - mo - tion,\_ Can you feel\_ it in the air?\_

1 1 Dm Bb-5 Bb

B<sup>0</sup> F Dm Bb-5 Bb B<sup>0</sup>

Bass

G H 2 H 2

Am G5 F F-5 F G5 Am G5 F F-5 F G5

I I

Am G5 F F-5 F G5 Am G5 F F-5 F G5

I I

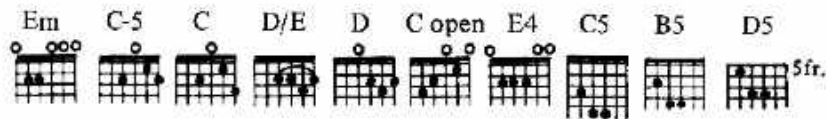
Coda

E 3 E 3 J

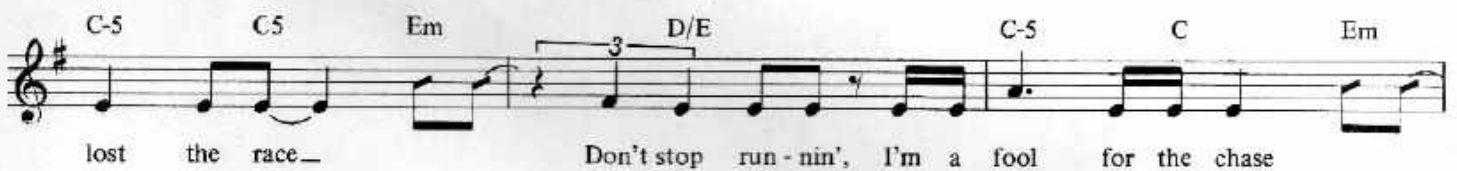
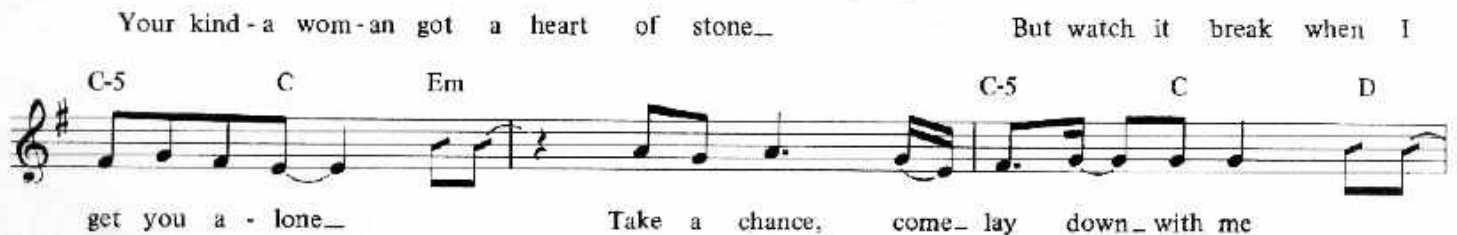
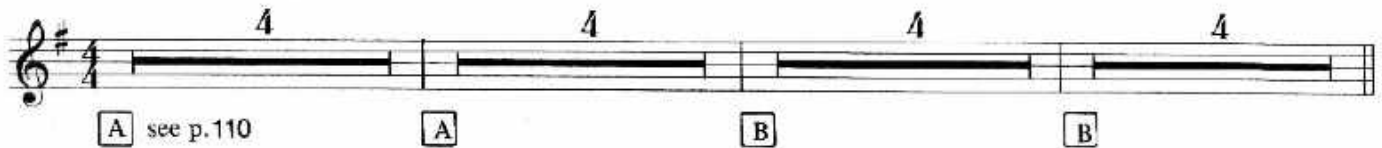
D.S. al Coda

# COMIN' UNDER FIRE

Words and Music by  
Robert John Lange, Steve Clark,  
Pete Willis and Joe Elliott



Moderately (♩ = about 104)





D/F# G D C open

You know you make me walk the wire

Em 8ba C-5 C D/E

It's so eas - y to put on a show, Your bod - y says yes, but you

C-5 8ba C Em C-5 C D

won't let it go But my pas - sion, it won't slip a - way,

Em

Oh, am I go - ing cra - zy? Is it an - y won - der

D/F# G D C open

You got me com - in' un - der fire,

Em D/F# G D C open

com - in' like a thun - der You know you make me walk the wire

Em C-5 C Em E4 Em

You got me com - in' un - der fire You got me com - in'

C-5 D Em C-5 C Em

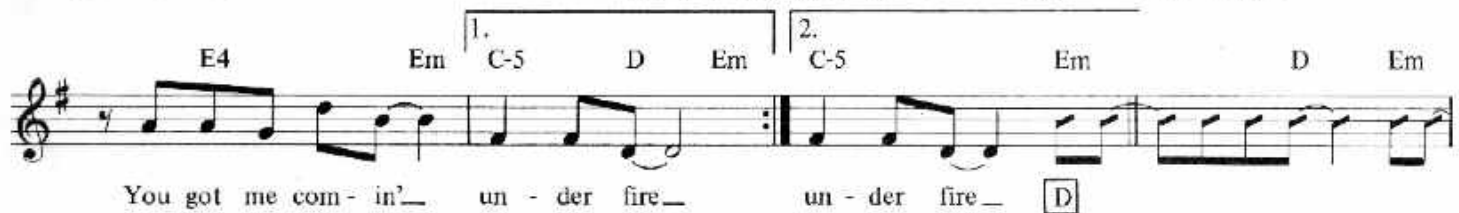
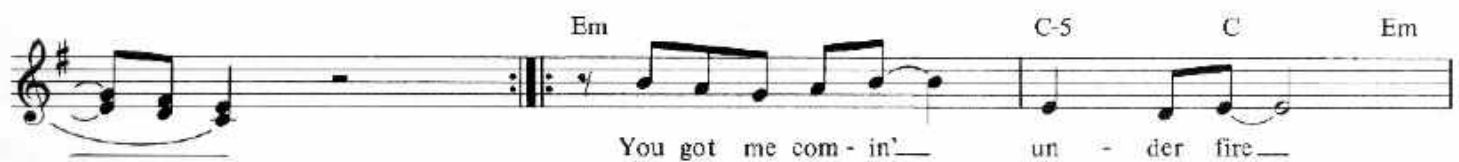
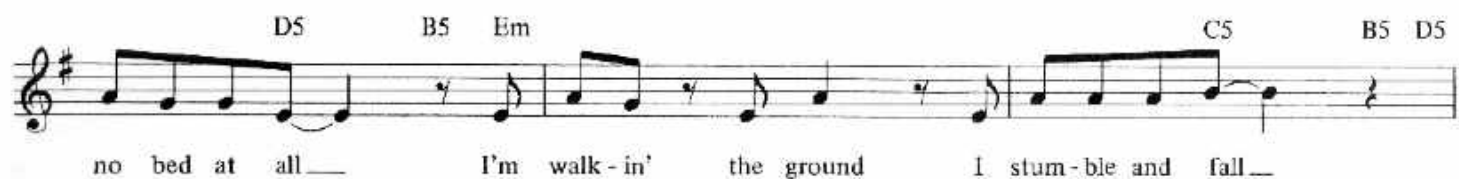
un - der fire Yeah, I'm com - in' un - der fire I'm

C-5 D Em 3 4

court - ing suc - cess

Em C-5 C E4 Em C-5 D

[C] solo



# 

Words and Music by  
Steve Clark, Rick Savage  
and Joe Elliott

**A** V pos.

**B** V pos.

add on repetition only

**C**

1/2 1/2 Full

II pos. 1/4 1/4

Full 1/2

XII pos.

1 3 1

Full

Full

Full

Full

8va  
XX pos.

Full Full Full Full Full Full

20 22 20 22 20 22 20 22 20 22 22 20 22 20

8va  
XV pos.

Full Full

15 15 17 16 17 15 15 17 15 16 15 17 15 16 15 17 15 16

XII pos.

12 15 12 15 15 14 12 12 14 12 14 14 14

D

7 7 7 7 7 7 7 7



# ANOTHER HIT AND RUN

Words and Music by  
Rick Savage and Joe Elliott

**A** 11 pos.

2 2 2  
2 2 2

**B**

2 2 2  
2 2 2

4 4

4 5  
4 5

3 2 2 2

2 2 2 2  
2 2 2 2

4 5

3 3

**C** II pos.

(Bass)

5 4 3 5 2 5 4 3 5 2

**D**

5 4 7 5 4 7

Note: The sound of the next break was created by gradually speeding the tape up. You can imitate it like this: Tune your top E string down to A. Now start a trill going from the 10th fret to the 12th fret with your left hand. Reach the right hand over and rapidly retune the 1st string back up to E while keeping the trill going. The tablature below gives a more orthodox fingering for the same break.

**E** *one pick*

8 10 8 10 9 11 9 11 10 12 10 12 11 13 11 13 12 14 12 14 13 15 13 15 14 16 14 16 15 17 15 17

**F**

3 0 3 0 3 0 3 0

G VII pos. *gradually accelerating* -----

10 9 7 10 9 7 10 9 7 etc.

*as written*

10 8 10 8 10 8 10 9

*indefinite sound*

7 9 10 10 9 10 7 10 7 10 7

2/3 Bar 7fr.

8 7 10 8 7 8 7 8 7 7 9 7 9 7 7

# YOU GOT ME RUNNIN'

Words and Music by  
Steve Clark, Pete Willis  
and Joe Elliott

**A** IV pos

**B**

**C** IV pos

**D**

**E** IV pos

**F** IX pos



Full Full Full 1/2

Gradual downward slide

Gradual downward slide with tremolo

cresc. -----

G

**MIRROR MIRROR  
(LOOK INTO MY EYES)**

Words and Music by  
Steve Clark and Joe Elliott

[illegible]

**B**

0 0 0 0 0 0 0 0

1 1 1 0 0 1 1

3 3 3 3 3 3 3

2 2 2 2 2 2 2

0 3 3 0

The image shows musical notation for two parts: 'C' (Cello) and 'H.O.' (Horn). The 'C' part is written on a single staff with a treble clef and a key signature of one flat (B-flat). It begins with a half note G2, followed by a half note F2, then a half note E2, and a half note D2. This is followed by a quarter rest, then a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2. The 'H.O.' part is written on a single staff with a treble clef and a key signature of one flat. It begins with a half note G2, followed by a half note F2, then a half note E2, and a half note D2. This is followed by a quarter rest, then a quarter note G2, a quarter note F2, a quarter note E2, and a quarter note D2.

The musical score for 'H.O.' is presented in two systems. The top system features a single melodic line on a treble clef staff with a key signature of one sharp (F#). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The bottom system contains three staves, likely for a guitar or similar fretted instrument, showing fret numbers (0, 2, 5, 4, 3) and a 'H.O.' label above the first staff.

**[D]**

# LADY STRANGE

Words and Music by  
Pete Willis, Steve Clark,  
Rick Allen and Joe Elliott

**A** VI pos

**B** IV pos

**C** IV pos

**D** IV pos

[E]

IV pos

[F]

VI pos

IX pos

[G]



1/2

[H] XI pos extend down

12 9 11 11 12 14

11 8 9

extend down

Full

Full

Full

Full

11 9 9 12

12 12 12 11 12 11 9 11 9 8 9 8 6 8 6

VI pos

VIII pos

4 6 4 7 9 7 6 7 6 9

6 6 8 9 8

8 9 11 9

Full

Full

Full

Full

Full

9 11 9 11 11

9 12 12 12 9 12 9 12

[illegible]

The first system of the musical score for 'The Rose Tree' is shown. It consists of a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The next measure contains a half note C5 and a quarter note B4. The third measure features a half note A4 and a quarter note G4. The fourth measure has a half note F#4 and a quarter note E4. The fifth measure contains a half note D4 and a quarter note C4. The sixth measure has a half note B3 and a quarter note A3. The seventh measure features a half note G3 and a quarter note F#3. The eighth measure has a half note E3 and a quarter note D3. The ninth measure contains a half note C3 and a quarter note B2. The tenth measure has a half note A2 and a quarter note G2. The eleventh measure features a half note F#2 and a quarter note E2. The twelfth measure has a half note D2 and a quarter note C2. The thirteenth measure contains a half note B1 and a quarter note A1. The fourteenth measure has a half note G1 and a quarter note F#1. The fifteenth measure features a half note E1 and a quarter note D1. The sixteenth measure has a half note C1 and a quarter note B0. The seventeenth measure contains a half note A0 and a quarter note G0. The eighteenth measure has a half note F#0 and a quarter note E0. The nineteenth measure features a half note D0 and a quarter note C0. The twentieth measure has a half note B0 and a quarter note A0. The system ends with a double bar line.

# ON THROUGH THE NIGHT

Words and Music by  
Rick Savage, Steve Clark  
and Joe Elliott

[A]

II pos

[B]

[C]

**D** VII pos

10 10 9 9 7 7 10 10 10 9 9 7 7 10 10 9 9 7 7 10 7

**E** hold chord

2 3 0 3 2 3 3 0 3 3 4 2 4 3 4 0 1 0 3 2

slide

**F** IX pos

12 11 9 12 12 11 10 11 9 12 9 11 9 12 9 11 9 12

Full Full

**XII pos**

9 11 9 12 9 10 14 13 15 15 15 13 14 13 14 12 12

Full Full Full

8va  
Full

V pos Full 1/2

XII LX pos

Full Full Full

Full Full Full



[H]

IV pos

[I]

open pos

# NO NO NO

Words and Music by  
Rick Savage, Pete Willis  
and Joe Elliott

**A** Open pos **B**

3 3 0 5 3 2 0 0 0 0 0 0 0 0 4 3 0 0

2 3 0 0 3 2 0 3 3 (4 0)

**C**

2 1 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

**D** X pos H.O. H.O. H.O.

H.O. H.O. H.O.

10 12 12 12 10 12 12 12 10 12 12 12 10 14 12 10 10

[E]

Handwritten musical notation for section E, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (10, 12, 12, 12, 10, 12, 12, 12, 10, 12, 12, 12, 9, 9, 9, 9, 9, 9). The section is marked with "H.O." (Handwritten Octave) above the staff and below the bass line.

[F]

VII pos

Handwritten musical notation for section F, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (10, 7, 7, 8, 10, 7, 7, 10, 7, 7, 8, 7, 7, 7). The section is marked with "5/6 bar VII" above the staff and "VII pos" above the bass line.

[G]

Handwritten musical notation for section G, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (10, 7, 7, 8, 10, 7, 7, 10, 10). The section is marked with "8va" above the staff and "VII pos" above the bass line.

[H]

8va

Handwritten musical notation for section H, featuring a treble clef and a key signature of one sharp (F#). The notation includes a melodic line with eighth and sixteenth notes, and a bass line with fingerings (15, 15, 15, 13, 12, 13, 12, 15, 13, 15, 13, 14, 13, 13, 13). The section is marked with "Full" above the staff and "8va" above the bass line.

8va -----

17 15 12 17 15 12 17 15 12 17 15 12 17 12 15 12 17 12 15 12 17 12

8va -----

15 12 17 12 15 12 17 12 15 12 17 12 15 12 17 12 17 15 12 15 12 15 15 15

Full Full Full Full

12 13 13 13 13 13 14

Full Full Full Full Full

13 13 13 13 13 13 14 13 14 14 14

X pos ext.

Musical notation for 'X pos ext.' in treble clef, 4/4 time. The melody consists of eighth and quarter notes, with some beamed eighth notes. The fretboard diagram below shows the fingerings: 14 14 14 13 12 10 12 | 10 12 10 10 12 12 | 10.

Musical notation for the second system in treble clef, 4/4 time. The melody consists of quarter notes and a half note. The fretboard diagram below shows the fingerings: 12 12 | 1.

1 VII pos

Musical notation for '1 VII pos' in treble clef, 4/4 time. The melody consists of quarter notes and a half note. The fretboard diagram below shows the fingerings: 10 10 | 7 7 | 7 7.

1 V pos

Musical notation for '1 V pos' in treble clef, 4/4 time. The melody consists of quarter notes and a half note. The fretboard diagram below shows the fingerings: 10 10 | 7 7 | 8 8 8 5 8 7 5 5.



# BRINGIN' ON THE HEARTBREAK

Words and Music by  
Steve Clark, Pete Willis  
and Joe Elliott

**A** Note: Lines may be played on one or two guitars

**B**

**[C]** XII pos

Full

Full

Full

Full

one pick

3

XVII pos

XII pos

Full

one pick

Full

Full

## DIE HARD THE HUNTER

Words and Music by  
Robert John Lange, Steve Clark,  
Rick Savage and Joe Elliott

**[A]** IV pos.

Full

one pick

Full

Full

**[B]** Open pos.

1/2

X Guitar

Open pos.

1/2

XII

Full

one pick

Full

Full

**C** Open pos.

Excerpt C shows a guitar melody in the treble clef and a bass line in the bass clef. The melody consists of eighth and quarter notes, mostly on the higher strings. The bass line is a simple accompaniment using the open string and fretted notes (2, 5, 2, 5, 2, 2, 5, 2, 5, 2, 5, 0).

**D** II pos.

Excerpt D features a guitar melody in the treble clef and a bass line in the bass clef. The melody includes some chromaticism and rests. The bass line is more complex, using fretted notes (5, 4, 2, 5, 3, 3, 5, 4, 2, 5, 3, 3, 5, 4, 2, 5, 3, 3, 5, 3, 3, 1) and includes a (0) at the beginning and (3), (2), and (1) at the end of the line.

**E** II pos.

Excerpt E shows a guitar melody in the treble clef and a bass line in the bass clef. The melody has a mix of eighth and quarter notes. The bass line includes fretted notes (2, 2, 4, 2, 4, 5) and includes (0), (1), (3), (2), (0), and (3) at the beginning of the line.

This block contains a guitar melody in the treble clef and a bass line in the bass clef. The melody is a continuous eighth-note line. The bass line includes fretted notes (5, 3, 5, 4, 5, 4, 5, 2, 2, 2, 4, 2, 4, 5) and includes (0) at the beginning of the line.

Note: In excerpts **B** and **D** bass and guitar parts may be combined.

First system of musical notation. The treble clef staff contains a melodic line with a fermata over the first measure and a box labeled 'F' above the fifth measure. The bass staff contains a sequence of numbers: 5, 3, 5, 4, 5, 4, 5, 4, 3, 2, 4, 2, 5, 4.

Second system of musical notation. The treble clef staff contains a melodic line with two endings marked '1.' and '2.'. The bass staff contains a sequence of numbers: 3, 2, 4, 2, 5, 4, 3, 2, 5, 3, 2, 4, 2, 4, (3), 2, 5, 3, 2, 4, 2, 5.

Third system of musical notation. The treble clef staff contains a melodic line with a triplet of eighth notes and a fermata. The bass staff contains a sequence of numbers: 10, 10, 10, 10, 8, 10, 10, 10, 10, 8, 10, 10, 10, 10, 8, 10, 10, 10, 10, 8, 17. Above the staff, there are three 'Full' markings with arrows pointing to specific notes, and a 'XVII pos. Sva.' marking with an arrow pointing to the final note.

Fourth system of musical notation. The treble clef staff contains a melodic line with a fermata and a 'Sva.' marking. The bass staff contains a sequence of numbers: 20, 17, 17, 20, 17, 17, 20, 17, 17, 20, 20, 17, 12, 13, 14, 12, 12, 12, 10. Above the staff, there are three 'Full' markings with arrows pointing to specific notes, and 'XI pos.' and 'X pos. 1/2' markings with arrows pointing to specific notes.

gradual pull IX pos. ext. [G] II pos.

12 10 12 12 14 9 12 9 2 1 2 2 2

IV pos.

1 2 2 5 5 5 4 5 5 5 4 5 5 5

II pos. [H]

3 2 3 3 3 2 3 3 3 2 7 0 0 6 0 0 3 0

[I]

0 2 2 2 5 2 2 2 2 5 2 2 2 5 2 5 2 2 2 5 2 0



# LET IT GO

Words and Music by  
Pete Willis, Steve Clark  
and Joe Elliott

**A** Open pos.



**B** II pos.



**C**



[D]

V pos.

7 7 7 7 5 5 5 7 7 7 7 5

[E]

7 7 5 5 7 7 7 7 5 5 5 5 5 5 5

[F]

Fingered but not played

7 10 12 13 12 10 11 12 7 5 5 7 5 7 6 5 5 5

[G]

0 3 0 3 2 0 0 3 0 3 2 0 3 0 3 2 0 0 3 2 0 0 0 3 2 0 5

**H**

(Bass)

2 0 4 2 0 0 2 0 2

VII pos.  
gradual bend Full

(Guitar)

gradual bend Full

1/2 Full

1/2 Full

2 0 4 2 9 9 9 9 9 7 9

Full

Full

Full

8va

7 9 7 9 9 9 9 7 19 19

8va

Full Full

1/2 Full 1/2

Full 1/2 Full 1/2

3

19 19 19 19 19 19 22 22 19 22 19 17 19 17 17 17 17 19 16 16

# ROCK! ROCK! (TILL YOU DROP)

Words and Music by  
Steve Clark, Rick Savage,  
Robert John Lange and Joe Elliott

**A** IV pos

**B** Open pos.

**C**

1/2 1/2 1/2 1/2

0 0 3 0 2 3 0 5 3 0 5 0 3 2

1/2 1/2 1/2 1/2

0 3 0 2 3 0 5 3 0 5 0 3 0

**D** V pos.

7 7 7 7 7 7 7 7 7 7 7 7 7 7

**E**

2 3 2 2 3 5 3 2 2 2 3 3 2 2 3 5 3 2 2



# PHOTOGRAPH

Words and Music by  
Steve Clark, Pete Willis,  
Rick Savage, Joe Elliott  
and Robert John Lange

**A** 2nd pos.

T 0 0 0 0 0 0 0 0 0 0  
A 5 6 5 4 4 5 5 3 3 3  
B 4 4 4 4 4 2 2 0 0 0

**B**

T 0 0 0 0 0 0 0 0 0 0  
A 5 5 4 4 4 5 5 3 3 3  
B 4 4 4 4 4 2 2 0 0 0

**C** slide

T 0 0 0 0 0 0 0 0 0 0  
A 5 5 4 4 4 5 5 3 3 3  
B 4 4 4 4 4 2 2 0 0 0

**D** slide

T 0 0 0 0 0 0 0 0 0 0  
A 5 5 4 4 4 5 5 3 3 3  
B 4 4 4 4 4 2 2 0 0 0

**E**

Guitar fretboard diagram for section E:

0	4	4	2	2	
0	4	4	2	2	
1	4	4	2	2	
2	4	4	2	2	
2	2	2	0	0	
0					

**F**

Guitar 1

Guitar 2

Guitar fretboard diagram for section F:

8	8	8	8	7	7	7	7	10	10	10	10	10	9	7	9
8	8	8	8	8	8	8	8	10	10	10	10	10	10	8	10
5	5	5	5	5	5	5	5	7	7	7	7	7	7	5	7
3	3	3	3	2	2	2	2	5	5	5	5	5	5	3	5

Guitar fretboard diagram for section F:

8	8	8	8	7	7	7	7	10	10	10	10	10	9	7	9
8	8	8	8	8	8	8	8	10	10	10	10	10	10	8	10
5	5	5	5	5	5	5	5	7	7	7	7	7	7	5	7
3	3	3	3	2	2	2	2	5	5	5	5	5	5	3	5

**G**

let ring

Guitar fretboard diagram for section G:

2	4	0	4	0	0	2	4	0	4	0	7	4	5	4	0
2	4	0	4	0	0	5	4	0	4	0	2	4	5	4	0
2	4	0	4	0	0	5	4	0	4	0	2	4	5	4	0
2	4	0	4	0	0	5	4	0	4	0	2	4	5	4	0

# STAGEFRIGHT

Words and Music by  
Rick Savage, Joe Elliott  
and Robert John Lange

**A** II pos.

**B** XII pos. *8va*

*8va*

P.O.

*8va*-----  
XII pos.

*8va*-----  
Full 1/2 Full 1/2 Full 1/2 Full Full V pos. one pick

□ II pos.

# TOO LATE FOR LOVE

Words and Music by  
Steve Clark, Robert John Lange,  
Pete Willis, Rick Savage  
and Joe Elliott

**A**

Section A guitar notation. The treble clef staff contains a melody with fingerings (1, 2, 1, 1, 3, 2, 1, 3, 3, 2, 3, 3) and three "H.O." (Harmonic Octave) markings. The bass clef staff contains a bass line with fingerings (0, 2, 3, 2, 3, 5, 4, 3, 5, 5, 4, 3, 2, 3, 0) and three "H.O." markings.

**B** XII pos.

Section B guitar notation. The treble clef staff shows a melody starting on the 12th fret, with a key signature change to one sharp (F#) indicated by a slash and a key signature change symbol. The bass clef staff contains a bass line with fret numbers (12, 12, 12, 15, 12, 12, 14, 12, 14, 11, 12) and a key signature change symbol.

Continuation of section B guitar notation. The treble clef staff shows a melody with a triplet of eighth notes marked "H.O." and a key signature change to one sharp (F#) indicated by a slash and a key signature change symbol. The bass clef staff contains a bass line with fret numbers (14, 12, 11, 12, 11, 12, 12, 15, 14, 14, 12, 15, 12, 14, 12) and a key signature change symbol.

Continuation of section B guitar notation. The treble clef staff shows a melody with a key signature change to one sharp (F#) indicated by a slash and a key signature change symbol. The bass clef staff contains a bass line with fret numbers (12, 14, 12, 14, 15, 12, 14, 12, 15).



The first system of the musical score is written on a single staff with a treble clef and a key signature of one sharp (F#). The melody consists of three measures. The first measure contains a quarter rest followed by a quarter note G4, an eighth note A4, and an eighth note B4. The second measure contains a triplet of eighth notes (C5, D5, E5) followed by a quarter note D5 and a quarter note C5. The third measure contains a quarter note B4, an eighth note A4, an eighth note G4, and a quarter rest. The fingerings for the first measure are 9 for G, 10 for A, and 9 for B. The fingerings for the second measure are 9 for C, 10 for D, 9 for E, 9 for D, and 10 for C. The fingerings for the third measure are 9 for B, 10 for A, and 9 for G.

Musical score for the hymn "H.O." (Hallelujah). The score is written for a four-part vocal setting (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The hymn is in 4/4 time. The piano part features a simple harmonic accompaniment with a steady bass line and a melody in the right hand. The vocal parts are arranged in a traditional four-part setting, with the Soprano part having a melodic line and the other parts providing harmonic support. The score includes a title "H.O." and a key signature of one sharp.

# ROCK OF AGES

Words and Music by  
Steve Clark, Robert John Lange  
and Joe Elliott

**A** VII pos

**B** XI pos

VIII ext.



# ACTION! NOT WORDS

Words and Music by  
Robert John Lange, Steve Clark  
and Joe Elliott

**A**

*Slide guitar lick* *etc.*

7 5 2 5	9 5 2 1 2 5	7 5 2 5	7 5 2 0
7 5 2 5	9 5 2 1 2 5	7 5 2 5	7 5 2 0

**B** II pos.

5 3	4 5 4 5 4	5 3	4 2
2 2 2 5	5 2	2 2 5	5 4 2 0 2

Full Full Full Full Full one pick Full Full

8 11	8 11	8 11	8 11	10 12 10	12	10	10	10
------	------	------	------	----------	----	----	----	----

Full Full Full Full Full trem. tremolo 1/2 Fingered shake

12	12 10 12	10 10	10 13 10 13 10 13 etc.
----	----------	-------	------------------------

# FOOLIN'

Words and Music by  
Steve Clark, Robert John Lange  
and Joe Elliott

**A** Open pos.

Acoustic guitar - fingerstyle

Section A consists of a single staff with a treble clef and a key signature of one flat. The melody is written in a single line with various fingerings indicated by numbers 0-4. The staff ends with a double bar line and a '2' above it, indicating a second ending.

**B** V pos.

**C** Slide

Section B is a single staff with a treble clef and a key signature of one flat. It features a melody with various fingerings and a 'Slide' instruction. Section C is a single staff with a treble clef and a key signature of one flat, featuring a melody with various fingerings and a 'Slide' instruction.

**D**

**E**

Section D is a single staff with a treble clef and a key signature of one flat. It features a melody with various fingerings. Section E is a single staff with a treble clef and a key signature of one flat, featuring a melody with various fingerings.

**F**

Section F is a single staff with a treble clef and a key signature of one flat. It features a melody with various fingerings.



# COMIN' UNDER FIRE

Words and Music by  
Robert John Lange, Steve Clark,  
Pete Willis and Joe Elliott

**A** VII pos. 5/6 Bar V pos. V pos.

**B**

**C** X pos. Full Full Full Full

XII pos.

Full Full Full Full Full Full

12 15 12 14 12 14 12 14 14 12 14 14 14 14 14 14 14 14

(Full) Full Full Full Full

Full Full Full Full

15 15 14 14 14 15 15 16 15 12 14 12 11 12

You got me etc.

[D]

7 7 7 9 9 7 5 7

0 0 0 0 0 0 0 0

7 9 7 5 0 0 0 0

0 0 0 0 0 0 0 0

# BILLY'S GOT A GUN

Words and Music by  
Steve Clark, Rick Savage,  
Pete Willis, Joe Elliott  
and Robert John Lange

**A** III pos. H.O.

(Drums)

H.O. H.O.

H.O. H.O.

**B** III pos.

**C** III pos.

Fingering: 3 6 3 5 6 4 | 4 6 3 5 6 6

**D** III pos.

Fingering: 3 6 3 5 6 4 | 4 6 3 5 6 6

V pos.

Fingering: 5 | 5 8 7 8 5

**E** III pos.

Fingering: 3 5 5 5 3 3 3 3 6 6 6 | 6 3 3 3 3 5 5 5 3 | 3 3 3 3 6 6 6 3 3 3 3